

Old favorites like "Greensleeves", the "stick dances", "Ladies Pleasure", "Jockey to the Fair", "Flowers of Edinburgh", "Helston Furry", "Headington" and "Lumps of Plum Pudding" have hardly missed a year. supper. reported that they served more than 350 meals.

As a special feature in the evening program, four Mexican numbers were given in full costume. Six couples danced the "Jarabe Tapatio" (The Mexican Hat Dance). Six students stamped out the Indian ceremonial dance, "Los Matlachines". They designed and made their own costumes, following pictures from Mexico City's Riverol Art Gallery. The colorful dance "Las Iguiris" (the wood gatherers) was given by three high school girls, after which three of the boys amused the audience with "Los Viejos" (the little old men).

Besides the folk dancing, which is a regular part of the Organic school curriculum, another feature of Organic education was demonstrated at the Spring Festival. This was dramatization. Children of third through sixth grades gave their version of "Hansel and Gretel", with lines and actions made up by individual children to fit the story and the music by Humperdink. Miss Mary Offutt, third life teacher (5th and 6th grades), worked with the children on their dramatization. The music was sung by junior high and high school singers, directed by Horton Crane, assistant principal of the school. The junior high created colorful sets, under the leadership of their teacher, Mrs. Martha Nichols.

As the climax of the festival program, high school dancers presented six of their favorites of the English dances. Two of these, "Gallant Hussar," performed by boys, and "Princess Royal," presented by the girls, deserve special mention. On these the students worked out all the difficult hand motions and steps, using the detailed instructions of Cecil Sharp, collector of the English dances. Almost half of the Organic high school participated in these two dances.

Thanks for many of the festival favorites — "Krakowiak," "In the Garden," "Korabouchka," and many others — goes to our old folk dance instructor, "Vyts" or "Fin." His "Krakowiak" has been the climax to our supper-hour program for three consecutive years.

#### AN INTERNATIONAL SQUARE DANCE FESTIVAL FOR CHICAGO OCTOBER 28

With the help of many leaders already familiar to readers of this and other square dance publications, a farm newspaper and its 50,000 watt radio station (Prairie Farmer—WLS) and the Chicago Park District's Recreational Division are sponsoring the first International Square Dance Festival in Chicago Saturday, October 28, 1950, at the Chicago Stadium.

Believing square dancing to be one of the better answers to the need for stronger home and family life, clean recreation for young people, and a wholesome outlet for the energies of every age, the sponsors are staging the festival not as a promotion or for profit, but to give square dancing greater prestige and standing and to spread its benefits over more thousands of people not yet "inoculated" with the "swing your lady" virus.

Principle drawing card for square dancers over the country, as General Chairman Walter Roy explains it (Roy, as Recreation Director for the Chicago Park District, has been, for 15 years, in close touch with the entire square dance movement in the Chicago area) will be the opportunity to see what is being done in other parts of the country, to meet square dance enthusiasts from elsewhere personally, and to exchange ideas, plans and solutions to common problems.

This will be accomplished in two ways — through a Leaders' Institute in the morning of Saturday, October 28, in which an entire theater will be given over to square dance and recreation leaders for a program which will cover problems of callers, methods of organizing local square dance clubs, methods of organizing and operating state associations or federations, callers associations, and ways to keep square dancing on the upward climb as a popular recreation for all ages.

Secondly — through the afternoon and evening events. The afternoon will be given over to rehearsals by all state groups. During this rehearsal period, the square dancers will have an opportunity to mingle with each other, get acquainted, and talk things over. The evening will be a series of exhibitions by state groups, interspersed with mass dancing by all the participants, and spiced with outstanding entertainment being lined up by George Biggar, Director of the famous WLS.

Dr. Lloyd "Pappy" Shaw of the Cheyenne Mountain School and known to square dancers all over the land for his work, his books, and his philosophy of the dance, is Chairman of the Advisory Committee which is acting to steer the first International Festival in ways most beneficial to square dancing.



THE PRESIDENTS OF THE CALIFORNIAN FEDERATION

Front row, left to right: Lucille Czarnowski (1945-46), Phys. Ed. instructor at the University of Calif. in Berkeley, and author of EARLY DANCES OF CALIFORNIA; George Murton is the newly elected president; Clarice Will (1944-45) who is also a charming university "marm". Rear row: Don McDonald (1949-50); Walter Grothe (1946-47-48), the "go-getter" of the Federation; Larry Getchell (1948-49); Ed Kremers (1943-44), he runs the record shop and is the main dispenser of folk dance material for the Federation and the Bay area. Henry (Buzz) Glass (1942-43) is the organizer and first president of the Federation.

The above picture was taken during the Federation's festival which was held at Kentfield on July 23rd, 1950. On that occasion, medals of recognition were presented to each past president. The emblem is a silver brooch depicting two dancers in costume. It has the name of the president and his term in office engraved on the surface. The presentations were made by the incumbent president George Murton, before an audience of about 2000 dancers and as many spectators. The Past Presidents Committee represents the backbone of the Federation Leadership Administration. 400 groups with a membership totaling of about 40,000 belong to the Northern Federation. In addition to the above, the two past presidents of the Southern Federation, Allen Pelton and Virginia Anderson, were likewise presented with emblems. (Phil Moran's Photo)

#### INTERNATIONAL HOUSE FESTIVAL

Larry Golden

July 8th marked another International House Outdoor Festival, and as in previous years, they were blessed with good weather. Our outdoor "Dance hall", the tennis courts in back of the building, was nearly full as a wonderful evening of folk and social dances opened to the grand music of a swell orchestra.

For the first exhibition of the evening Charlotte Chen, our mistress of ceremonies, introduced her sister, Jerry Joris, and her group of pre-teen age square dancers. To Jerri's calling they danced the "Cat's Meow" and "San Antonio Rose". Grand calling and grand dancing.

Then, after audience participation, the Int. House Court dancers came out looking like dolls out of a Dresden shop. The beauty of the costumes matched with the grace of the dances. They "dawned" German, French and English court dances, dating from the early 19th century.

The English Dancers from Ida Noyes Hall, took over the spot light with a series of old English Country and Morris dances. The most impressive thing about these dances is the happy, light and bouncy rhythm among the dancers and in the music. The Lithuanian ATEITIS dancers followed with their usual fine spirit and dancing.

Kathy Cannon and Margaret MacDonald represented the British Isles with Irish and Scotch dances. Their names would tell who did which, do they not? Both performances were tops and they are to be congratulated.

Mrs. Chen pulled a surprise out of her bag by introducing Nihat Edguer, a Turk, who presented a number where the male tries to impress his virile strength to the ladies present. It contained dips and squats, through all of which his extremely agile body was carried with ease. Between each exhibition the audience had an intrud of folk and social dancing in which they participated.

Chico and Chabella did both, Mexican and Spanish dances. All agreed that there was one husband-and-wife team who were in perfect harmony.

Last, and certainly not least, was Emily Mucha and her girls, a swell bunch of "Polacks" who really do Poland's dances up proud. Their Krakowiak was especially deserving a mention. After the last demonstration there was again general dancing for all to take part and show their own abilities.

We must mention the nice job of decorating that transformed the lowly tennis courts into a festive ballroom. A thank you goes to all who helped make the festival a truly enjoyable evening.

#### THE 1950 CHICAGO FAIR

The Fair, this year, provided, free of charge, a wealth of folk entertainment. The "Special Events" staff brought M. J. Pickering from St. Louis to handle the folk programs. Mr. Pickering has been the business manager for the National Folk Festival, and "knows the ropes".

The opening day was one of the wettest days this city experienced. Because the programs were to take place in the outdoors, all festivities were postponed for the following day, which proved to be a far more pleasant day.

Throughout the Fair there was public square dancing in the Old Dixieland Dance Pavilion, called and instructed by Chicagoan Larry Golden. Larry was assisted

by his partner, Pat Nilles. They provided the people with good times. The audience came from every part in the Union.

Lorraine Nikimen led a fine group of Israeli dancers from Chicago. On another day the Russian Club Metros was present. Frank Lyman, author of "101 Singing Calls" came with a group from the Catholic Central High School of Ft. Madison, Ia. Ed Gardner bought a group from Lake of the Ozarks (and they even had shoes on!). The St. Louis Federation sent three sets of square dancers. One set of square dancers came up from St. Anne, Ill. Because St. Anne was in the midst of its centennial celebration, the men of the square sported beards.. The Harikuda Jewish dancers from St. Louis, Mo., square dancers from Kane and Will counties in Illinois, a set of 4-H club members from Michigan were also present as was a fine Ukrainian group from Chicago's St. Vladimir's Church who sang and danced, the Poles and Lithuanians, all had their own days.

#### KATHY CANNON DANCE REVIEW

Larry Golden

I got to Kopling House in time to hear the last notes of McNamara's Band float past me and see the youngsters, all dressed in white except for a green shamrock, take their bow. The enthusiastic applause of the near capacity crowd indicated that the first number was a success.

Lenny Graham who did a swell job as the M. C., announced a Reel and a Flag Jig, both of which the dancers stepped through with apparent ease. The Varsouviana, which is seen in one form or another among all nations, was not left out even by the Irish; the dancers, some of them very young (one amusing little lad appeared to be no more than six) did admirable tapping and clicking. They were followed by more lads and lassies performing a Three Hand Reel, a Hornpipe, and of course, an Irish Jig.

Two specialty numbers, Rocky Road to Dublin and Humors of Bandon, and a polka finished the students portion of the "Irish Review". "Teach" was called out for the Blackbird — that was one blackbird fit to "set before a king" as the rhyme goes.

With his familiar "and now folks" Lenny introduced Margaret MacDonald who opened the Scotch part of the program with several selections on the bagpipes. Then to the tune of Mrs. MacDonald's piping young Margaret did a sword dance and her brother Angus followed with a Scotch Lilt. Then Margaret joined her brother for the Highland Fling." The MacDonald clan left the stage to the accompaniment of the applause of an appreciative audience.

Mr. Graham introduced Chicago's gift to the Irish, Marius Gallagher, who, as Lenny said, "sung before the crowned heads of Europe, the boneheads of Washington and the fog heads of Halsted Street". Marius sang several popular Irish Ballads. He was truly everything Lenny said, a gift.

The Cannon dancers returned with a series of modern tap and ballet dances set to recent hit tunes. Space doesn't permit to mention each number, but compliments must be extended to the pretty group of young lassies who did a Hawaiian War Chant, and to the lad "Little Lou" who danced excellently "Snappy Feet". Bravos to the Sailors' Hornpipers and baton twirlers buttop honours to the girl who did the training — Kathy Cannon.

Marius Gallagher closed the entertaining evening with his beautiful rendition of Ave Maria.